



Significant Changes for Cataloging Music:

AACR2 vs. RDA

Daniel Paradis

Concordia University

MLA Annual Conference, San Diego, Calif.

March 2010

GLOSSARY

DESCRIPTION

CHOICE OF ACCESS POINTS

UNIFORM TITLES





GLOSSARY



Modified definitions

- Chorus score
 - A score of a work for solo voices and chorus showing only the parts for chorus, at least in those portions of the work in which the chorus sings, with the instrumental accompaniment arranged for one or two keyboard instruments or omitted.
- Score
 - Graphical, symbolic, or word-based musical notation representing the sounds of all the parts of an ensemble or a work for solo performer or electronic media. Do not confuse with Part.

Modified definitions 2

- Vocal score
 - A score showing all vocal parts, with accompaniment arranged for one **or two** keyboard instruments. **[no mention that the accompaniment might be omitted]**





DESCRIPTION



Sources of information

- Instructions were generalized for 3 categories of resources:
 - Resources consisting of leaves, sheets, or cards (or images of leaves, sheets, or cards)
 - Source: title page, title sheet, or title card (or image thereof)
 - No exception for “list” title pages in the case of notated music 
 - Resources consisting of moving images
 - Other resources (including discs)
 - Source: a label bearing a title that is permanently printed on or affixed to the resource or embedded metadata in textual form that contains a title
 - No option to choose another source if it furnishes a collective title and the label or the metadata do not



GMD

- Replaced by 3 elements:
 - Content type (MARC tag 336)
 - Media type (optional) (MARC tag 337)
 - Carrier type (MARC tag 338)

	AACR2	RDA		
	GMD	Content	Media	Carrier
Compact disc	sound recording	performed music	audio	audio disc
Score (printed)	music	notated music	unmediated	volume

Edition statement

- Encompasses elements relating to the format of music^{🗨️} which were scattered over various areas in AACR2
 - Musical presentation statements
 - E.g.: Score and parts
 - Statements of responsibility relating to the format of music
 - E.g.: vocal score by Michael Tillett
- Voice range statements are explicitly mentioned
 - Previously only mentioned in LCRIs
 - E.g.: High voice

Physical description of notated music

- Some terms are no longer used
 - v. of music, p. of music, leaves of music
 - Replaced with: Score
 - Close score
 - Replaced with: Condensed score? 
 - Miniature score
 - Replaced with: Study score



Physical description of sound recordings

- Most terms for types of carriers used in the extent are modified 
 - audio cartridge (instead of: sound cartridge)
 - audio disc (instead of: sound disc)
 - audio roll (instead of: [name of instrument] roll)
 - audiocassette (instead of: sound cassette)
 - audiotape reel (instead of: sound tape reel)
 - sound-track reel (instead of: sound track film reel [or cassette, etc.])

Physical description of sound recordings 2

- Some details are given even if they are standard for the type of resource
 - Playing speed of digital discs (i.e. 1.4 m/s)
 - Groove characteristic of analog discs (e.g.: microgroove)
 - Dimensions of cartridges and cassettes (including the width of the tape)
 - Tape configuration (i.e. the number of tracks on an audiotape)
- Metric units are used for dimensions
 - RDA gives the option to use another system of measure
- Encoding format added as an element (e.g.: CD audio, DVD audio, MP3, SACD)

Place and date of capture

- Element is divided in two sub-elements: Place of capture and Date of capture
 - Requires adding more granularity to MARC
- A specific format is prescribed for the date, i.e. "year, month, day, hour". E.g.:
 - 2002 September 13

Publishers' numbers

- Publishers' numbers and plate numbers for notated music are recorded as they appear on the source
- When multiple numbers are recorded, letters preceding or following numbers are no longer omitted
 - E.g.:
UE 19541-UE 19543
not
UE 19541-19543



CHOICE OF ACCESS POINTS



Adaptations

- New category
 - Performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
 - E.g.: Jazz performances of pop standards
 - Applies to individual works as well as to compilations
 - In these cases, the composer of the original work is no longer considered as the creator, but the performer is, as adapter 

Librettos

- The option to treat librettos as musical works (i.e. to enter them under the heading for the composer) was deleted; only the authors can be considered as the creators
- It will be possible to use the access points authorized by the alternative rule at 21.28B1 and by 25.35E1 as variant access points

Librettos and cadenzas

- New instructions on variant access points
 - For librettos, using the access point for the musical work. E.g.:
 - Verdi, Giuseppe, 1813-1901. Ernani. Libretto. English
Authorized access point for the work: Piave, Francesco Maria, 1810-1876. Ernani. English
 - For cadenzas, using the access point for the musical work for which the cadenza was written. E.g.:
 - Beethoven, Ludwig van, 1770-1827. Concertos, piano, orchestra, no. 3-4. Cadenzas (Schumann)
Authorized access point for the work: Schumann, Clara, 1819-1896. Cadenzen zu Beethoven's Clavier-Concerten



UNIFORM TITLES



Attributes as elements and/or additions to access points

- Medium of performance, Numeric designation and Key may be recorded as elements, as additions to access points or as both

- Examples:

100 1# \$a Mahler, Gustav, \$d 1860-1911. \$t Symphonies,
\$n no. 2, \$r C minor

382 ## \$a soprano \$a alto \$a mixed voices \$a orchestra

383 ## \$a no. 2

384 ## \$a C minor

100 1# \$a Hovhaness, Alan, \$d 1911-2000. \$t Island of
Mysterious Bells

382 ## \$a harps (4)

383 ## \$b op. 244

Less abbreviations

AACR2

acc.

arr.

unacc.

But:

op.

n., no, no., Nr., etc.

BWV, D., K., RV, etc.

RDA

accompaniment

arranged

unaccompanied

op.

n., no, no., Nr., etc.

BWV, D., K., RV, etc.



Modifications to the title

- When a preferred title consists solely of the name of one type of composition, RDA instructs to record the accepted form of name in the language preferred by the agency, if there is one
 - RDA doesn't require that the form be the same or a cognate in English, French, German and Italian 

Medium of performance

- No longer limited to 3 elements
- Terms for groups of instruments or solo voices are used only for:
 - Standard combinations in chamber music (e.g.: piano, strings; string quartet)
 - Accompanying ensembles
 - Cases where specific instruments or voices are not indicated by the composer
- Instructions on indeterminate medium have been developed

Key

- Distinction on the basis of the date of composition was removed 
- Recorded if :
 - it is commonly identified in reference sources
 - it appears in the composer's original title or the title proper of the first manifestation
 - it is apparent from the resource described (unless it is known to be transposed in the resource)

Access points for expressions

- RDA provides for formulating unique access points in order to distinguish various expressions of a work. 

E.g.:

Nacht in Venedig (Korngold and Marischka).

\$h Notated music

Nacht in Venedig (Korngold and Marischka).

\$h Performed music. \$f 1954

version conducted by Otto Ackermann

Nacht in Venedig (Korngold and Marischka).

\$h Performed music. \$f 1967

version conducted by Franz Allers

Nacht in Venedig (Märzendorfer). \$h Notated music

Compilations by a single composer

- Conventional collective titles may be used if the compilation consists of 2 or more works (rather than 3 or more)
- For incomplete compilations
 - Access point for each of the works
 - Alternative: conventional collective title followed by “Selections” instead of (or in addition to) access points for the works
 - “Selections” replaced with “Works. Selections”

Compilations by various composers

- RDA doesn't include instructions equivalent to AACR2 21.23C1 and 21.23D1 a) which allow compilations to be entered under a principal performer, even if his/her responsibility doesn't go beyond that of mere performance, execution, etc.
- Performers can be part of the authorized access point for a compilation only if they are the creators, i.e.
 - if the compilation results from the collective activity of a performing group as a whole where the responsibility of the group goes beyond that of mere performance, execution, etc.
 - if the performer is the adapter of the work

Thanks

Laura May, Library and Archives Canada
Adam L. Schiff, University of Washington Libraries
Marg Stewart, Library and Archives Canada





QUESTIONS?

